A TREATISE OF Stops, Points, or Pauses,

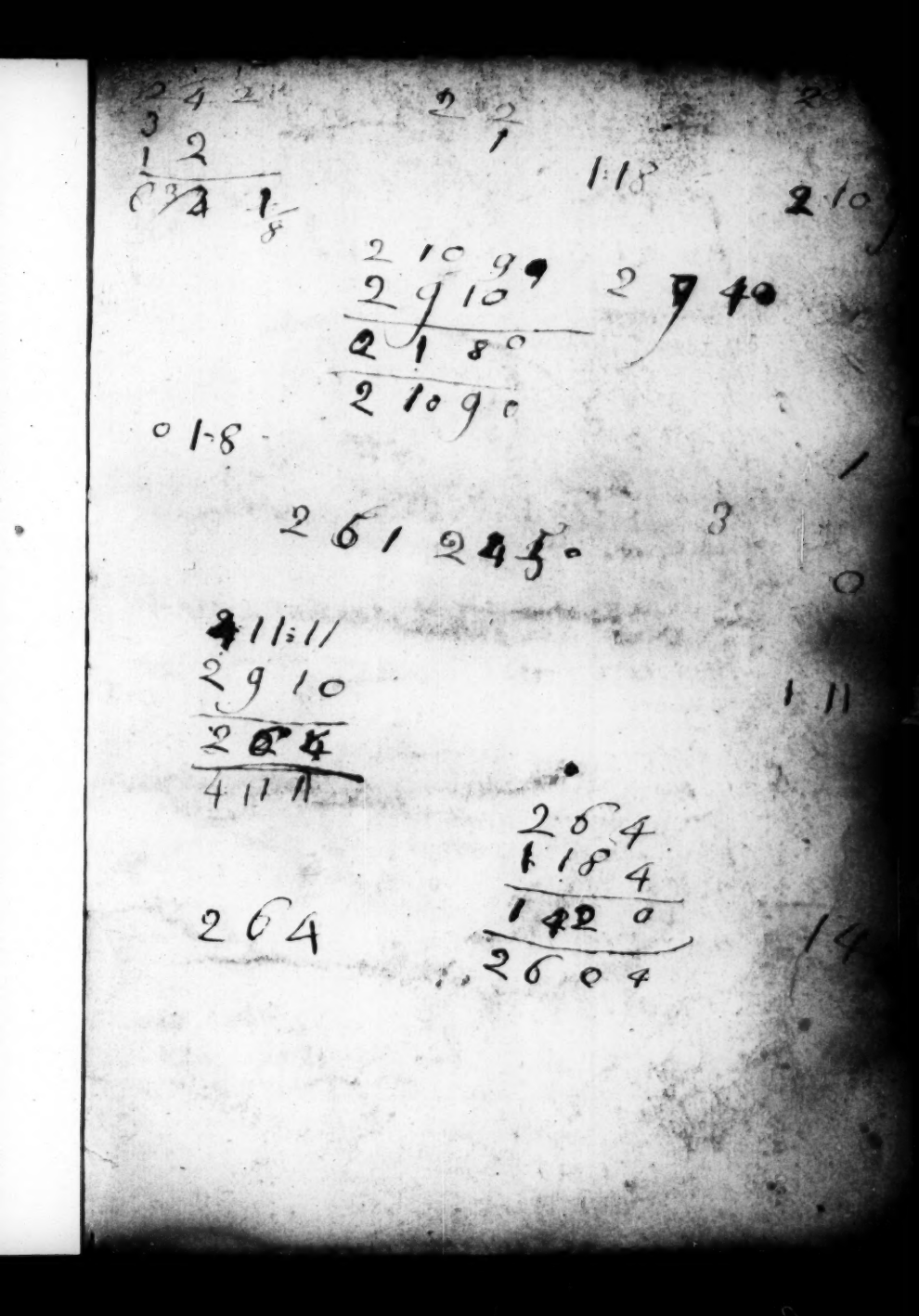
And of Notes which are used in

WRITING AND IN PRINT;

Both very neceſſary to be well known, And *the* Uſe of each to be carefully taught.

Composed for *the* Authors Uſe, who is a hearty wel-willer to (and accordingly hath endeavoured *the* promoting of) *the* attainments of Children, and others, in *the* tru Spelling, and exact Reading of Engliſh.

LONDON:
Printed for *the* Authors Uſe in his School. 1680.



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In Reading the following Treatise you may obſerv.

1. THat [c] hath Two Characters-or-Figures; [*Viz.*], It is ſomtimes printed without a Ciçerella; *th*us, [C. c]. And ſomtimes with a Ciçerella; thus, [C. ç].

2. *Th*at a Roman-or-Italick-Letter; or-Roman or-Italick Letters, are ſomtimes printed in *th*e ſame Word, with *th*e Engliſh-Letter-or-Letters.

3. *Th*at an Italick-or-Engliſh-Letter, or-Italick-or-Engliſh Letters, are ſomtimes printed in *th*e ſame Word, with *th*e Roman Letter-or-Letters.

4. *Th*at a Roman-or-Engliſh-Letter, or-Roman or-Engliſh-Letters, are ſomtimes printed in *th*e ſame Word, with an Italick Letter-or-Letters.

Now it being ſo; it is neçeſſary *th*at *y*ou ſhould be informed, why it was ſo printed.

In order *th*erefore to *y*our knowledg-and-underſtanding *th*ereof; *y*ou are carefully to obſerv *th*e following Directions; [*Viz*],

Where ever *y*ou find a [c] without a Ciçerella, it ſounds [kee], and *y*ou may pleas to câll it [kee] to diſtinguiſh it from [k] whoſe ſound it âlways hath, when it is ſo printed.

Where ever *y*ou find a [ç] with a Ciçerella, it ſounds [cee] according to its name.

Where ever *y*ou find a Roman-or-Italick [g] in any Word where there are Engliſh Letters; or if it hath

a point

a point in it, you muſt *the*n câll it [*g*hee]. O*the*rwise, câll it [gee].

Where ever you find an Italick or-Engliſh [*g*] in any Word where *the*re are Roman-Letters; or if it hath a point in it, obſerv *the* ſame Direction.

Where ever you find a Roman-or-Engliſh [g] in any Word where *the*re are Italick-Letters; or if it hath a point in it, obſerv *the* ſame Direction.

Where ever you find a Roman-or-Italick [y] in any Word where *the*re are Engliſh Letters; or if it hath a point in it, you muſt *the*n câll it [*y*e]. O*the*rwise câll it [wy].

Where ever you find an Italick-or-Engliſh [*y*] in any Word where *the*re are Roman Letters; or if it hath a point in it, obſerv *the* ſame Direction.

Where ever you find a Roman-or-Engliſh [y] in any Word where *the*re are Italick Letters; or if it hath a point in it, obſerv *the* ſame Direction.

Where ever you find a Roman-or-Italick [*th*] in any Word where *the*re are Engliſh Letters; or if *the* [h] hath a point in it, you muſt câll it [d*the*e]. O*the*rwise câll it [*the*e].

Where ever you find an Italick-or-Engliſh [*th*] in any Word where *the*re are Roman Letters; or if *the* [*h*] hath a point in it, obſerv *the* ſame Direction.

Where ever you find a Roman-or-Engliſh [th] in any Word where *the*re are Italick Letters; or if *the* [h] hath a point in it, obſerv *the* ſame Direction.

Where you ſee a hâlf çircl plaçed over a Vowel, ſound *th*ăt Vowel ſhort.

Where you ſee a hâlf çircl plaçed over one of *the* Vowels of an Improper Diphthong, ſound *th*at Vowel ſhort, and take notiçe *th*at *the* o*the*r Vowel is quieſçent, or not ſounded.

Where

Where *you* ſee a line plaçed over a Vowel, ſound *that* Vowel long.

Where *you* ſee a line plaçed over one of *the* Vowels of an Improper Diphthong, ſound *that* Vowel long, and take notiçe *that the* other Vowel is quieſçent, or not ſounded.

Where *you* ſee a Circumflex plaçed over *the* Vowel â ſound it long-and-broad, lik-â-u-âu.

Where *you* ſee a hâlf çircl plaçed over *the* [o] when [o u] com to*geth*er in ſom Words, ſound *the* [o] ſhort, and tak notiç *that the* [u] is quieſçent, or not ſounded.

Where *you* ſee a line plaçed over *the* [o] when [o u] com to*geth*er in ſom other Words, ſound *the* [o] long, and tak notiç *that the* [u] is quieſçent, or not ſounded.

Finâlly, Where *you* ſee a line over *the* [o] when a [w] follows next after it in *the* ſame Syllabl (which is a Triphthong) ſound *the* [o] long, and tak notiç *that the* [w] is quieſçent, or not ſounded.

ERRATA.

PAge 12, Rēad *the* 1*ſt* of *the* Four laſt Lines; *thus*, [*Viz*], 5. An Eclipſis-or-Eclipſis, [*Viz*], A long ſtrait Line, *thus*———

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BRITISH MUSEUM

A TREATISE OF Stops, Points, or Pauſes, &c.

And firſt of Stops, Points, and Pauſes.

STops, Pauſes, Points, muſt be obſerv'd, when you
Would Write with credit, ſtill in Reading ſhew:
These you will find in Number to be Six,
When on them, you ſhall pleas, your Ey to Fix.

1. A Comma, 2. A Semi-Colon; 3. A Colon: 4. A Period. 5. An Erotefis-or Interrogation? 6. An Ecphonefis-or Exclamation!

1: A Comma; *viz.* A littl half çircl plaçed at *the* Foot of *the* laſt Letter of a Word, *thus*, [,]. It is a Note of imperfect Senſ, and by it a Sentençe is divided into ſeveral parts: At eaçh of whiçh parts, where *the* Comma is plaçed, *the* voiçe muſt be ſtayed a littl, but *the* Tenour of it is ſtill to be kept up.

Exampl.

Eph. 1.21. *Far abov all principality, and power, and*

might, and dominion, and every name, that is named, not only in this World, &c.

At every Comma in *the* Exampl, and where ever *you* ſee a Comma plaçed, *there* ſtop, while *you* breat*he*, or while *you* may tell one, according to *the* direction in *the* following Diſtich,

A Comma is a Breathing Stop: No more,
Stop at it while you may tell one, Therefore.

2. A Semi-Colon; *viz,* A Point abov, with a Comma under it; *thus,* [;]. It is a Note of an imperfect diſtinction in *the* middl of *the* member of a Sentençe, as it were between *the* parts of a composed Speeçh, and Notes a longer Stop *than* a Comma.

Exampl.

Dare to be true; Nothing can need a Ly;
A Fault, that needs it moſt, grows Two Thereby.

At every Semi-Colon, Stop according to *the* direction in *the* following Diſtich,

Where Semi-Colon plaçed is; There you,
May pleas to make a Stop, while you tell Two.

3. A Colon; *viz,* Two Points, One under another, *thus,* [:]. It is a Note of perfect Senſ, but not of a perfect Sentençe, and *that* becaus, either *the* part preçeding, without *the* following; or *the* following, without *the* preçeding, cannot be well underſtood. And it Notes a longer Stop *than* a Semi-Colon.

Exampl.

Firſt Worſhip God: He, that forgets to Pray,
Bids not himſelf Good-Morrow, nor Good-Day:

At every Colon, Stop according to *the* direction in *the* following Diſtich.

A Colon is a longer Stop; Therefore,
Stop at each Colon, while you may tell Four.

4. A Pe-

4. A Period; *viz*, One Point; *thus*, [.]. It is a Note of perfect-Sens, and of a perfect Sentençe, is âlways to be plaçed after it, and is a longer Stop *than* a Colon.

Exampls.

1 Pet. 2. 17. *Honour all Men. Lov* the *Brotherhood. Fear God. Honour* the *King.*

At every Period, Stop according to *the* direction in *the* following Distich. And sound *the* Word next before *the* Period a littl longer *than the* rest, with a Cadençy, or letting fâll of *your* voiçe a littl.

To Stop, while you tell Six. do not forget,
Where you do see a Period to be set.

5. An Erotesis, or Interrogation; *viz.* A Point abov with a Tail upward, and a Point under it; *thus*; [?]. It is a Note not only of asking, or urging; but âlso of earnest avouçhing *the* contrary; It is âlso a longer Stop *than* a Colon, and is âlways used, and to be used, when a Question is ask'd, according to *this* following Distich.

When e're a Question you shall propound,
An Interrogation's made: but rais the *sound.*

Exampl.

How durst thou Sin in secret? God doth see,
And will alone, thy Judg, and Jury bee.

Observ,

That you are âlways to Read *the* Sentençe before an Erotesis, or Interrogation, as asking a Question. *i. e.* by observing a Selah, or lifting up the Voiçe in *the* whole Sentençe before it, exçept *the* very last Word *thereof*; in sounding of whiçh, observ a cadençy, or a letting fâll of your Voiçe a littl: And *you* are to Stop at every Erotesis, or Interrogation, according to *the* direction in *the* following Distich,

An Interrogation doth always crav,
The *ſame Stop, which to Period you gav.*

6. An Ecphoneſis,-or-Exclamation, is a Note of Admiration, wondring, or crying out, as breaking out into a ſuddain Paſſion, Optation, Oſtentation, Indignation, Deſperation, Commiseration, or Applâus; *Viz,* A perpendicular, right, or ſtraight Line downward, with a Point under it; *thus,* [!].

This Stop Denotes our ſuddain Admiration,
Of what we Read, or Write, or ſtb Relation,
And it is âlways cal'd an Exclamation.

Exampl.

Gnaſhing of Teeth in Flames! O, who can tell,
What ſcorching, and yet freezing Fires in Hell?

Obſerv,

That you are âlways to Read *the* Sentençe before an Ecphoneſis, or Exclamation, after an admiring manner. And you are to Stop at every Ecphoneſis, or Exclamation, according to *the* direction in *the* following Diſtich,

The ſame Stop, which to Period you gab,
An Exclamation doth âlways crab.

Conçerning the *Stops, Points, or Pauſes,*

Obſerv,

1. That you are to giv to ēaçh of *them* (where ever you ſee *them* plaçed) *their* du time, according to *the* before mentioned directions concerning ēaçh of *them.*

Obſerv,

2. That (in order *thereunto*) you muſt endēavour perfectly to know ēaçh of *them*, by *their* Figures-or-Shapes, by *their* ſeveral Names, *but eſpeçially* the *time*, you are to Stop at ēaçh of *them.*

Ob-

Obſerv,

3. *That the* miſplaçing of any of *them* in Writing, or in Print; or *the* neglect of keeping *them* (*i. e.* of giving *them the* du time preſcribed to each of *them* in Reading) will much pervert *the* Senſ, and tru meaning of a Sentençe.

If to each Stop, *you* gib *the* time *that's* du,
The Senſ will *then* appear both plain, and tru.
If any of them *by you be neglected,*
The *Senſ of what you Rēad, can't be expected.*

Exampl.

Prov. 14. 6. A Scorner ſeeketh Wiſdom, and findeth it, not but knowledg is eaſy unto him, *that* hath underſtanding.

Thus Rēad (*the* Comma being plaçed at it, and kept *there*) *the* Senſ, and tru meaning of *the* Sentençe is perverted, becâus *the* Comma is plaçed, and kept at it, whiçh ſhould be plaçed, and kept at not. *Therefore* Rēad it *again*, where *the* Comma is plaçed at not, and keep it *there*; *Thus*, *A Scorner ſeeketh Wiſdom, and findeth it not, but knowledg is eaſy unto him, that hath Underſtanding.*

Thus Rēad, *the* Senſ, and tru meaning of *the* Sertençe is not perverted, but good; becaus *the* Comma is rightly plaçed, if it be alſo duly kept.

Olſerv,

4. *That* as *the* miſplaçing, or not *giving* a Comma its du time, will pervert *the* Senſ, and tru meaning of a Sentençe; ſo âlſo *the* miſplaçing, or not keeping any other of *the* Stops, Points, or Pâuſes, *i. e. not giving any of* them *their du time*, according to *the* before-mentioned directions conçerning eaçh of *them*, will do *the* ſame.

Obſerv, therefore,

5. *That* (if *you* would Rēad exactly, and not pervert

vert *the* Senſ, and tru meaning of what *you* Read) *you* carefully take notiçe, where any Stops, Points, or Pâuses, are plaçed ; and what *they* are ; *and giv to* eaçh *of them their du time*, according to *the* ſeveral directions given *you* conçerning eaçh of *them*.

Secondly, *Of Notes, that are used in Writing, and in Print, which ſhould be well known by their ſeveral Names, and the Uſe of them carefully obſerved by all.*

NOtes alſo ſhould obſerved be, with Care,
By all *that* in *their* Reading, Curious are.
Thoſe are Sixteen in Number, and no leſs,
As when y'hab ſeen *them*, *you* muſt needs confeſs.

1. An Apoſtrophe-or-Apoſtrophus. 2. A Diereſis. 3. An Aççent. 4. An Hyphen. 5. An Ecthlipſis or Eclipſis. 6. A Parentheſis. 7. A Caret-or Latine Circumflex. 8. A Crotçhet-or-Paratheſis. 9. An Aſterisk. 10. *The* Letters of *the* Alphabet. 11. An Obelisk. 12. Two Paralel Lines. 13. A Note of Citation. 14. An Index. 15. A Section. 16. A Paragraph.

1. An Apoſtrophe-or Apoſtrophus. It is a Note ſignifying, *that* Two-Syllabls are contracted into One. It is a littl half çircl, Comma, or Note, made *thus* ; [']. And is âlways plaçed abov Words juſt over *the* plaçe where a Vowel-or Diphthong, a Letter or-Letters are cut off.

Examplꝭ.

Lov'd-for loved, where the *Vowel* e *is cut off.* Th'*art-for* thou *art, where* the *proper Diphthong* ou *is cut off. I le-for I will, where* [wi] *is cut off, and* the *laſt* [I]

is

is changed for an [e]. *It's-or 'tis, for-it-is, where* the *vowel* [i] *is cut off. I'th'-for in* the, *where* [n] *and* [e] *are cut off. This Note is more frequently used in Verſ,* than *in Prose.*

This Note is ſet over that place, where you
Letters leav out, as the Exampls ſhew.

2. A Dieresis; whiçh is a Note ſignifying *that* Two Vowels *that* com *together* muſt be parted into Two Syllabls, whiçh *otherwise* might ſeem to make a Diphthong-either-Proper-or Improper, and are many times ſounded *together*. It is Two Points made One by an*other*; *thus*; [..] and plaçed âlſo abov Words, over one of *the* Vowels.

Examplş.

[a-i] *A Proper Diphthong, and ſounded together in moſt Words, is parted into Two Syllabls in Nä im; in moſt Proper Names, and in ſom* other *Words.* [e-a] *An Improper Diphthong, ſounded together in moſt Words, is parted into Two Syllabls in E-lë-a-zar; in moſt Proper Names, and in many* other *Words. And ſo are moſt of* the *Proper and Improper Diphthongs.*

Note here, *that the* Dieresis is plaçed over *the* Firſt Vowel in both *the* Examplş, whiçh will be âlways moſt convenient, unles *the* 1ſt Vowel be an [*i*], and *then* it is moſt conveniently plaçed over *the* laſt of *the* Two Vowels.

Exampl.
Dieresis.

Dieresis doth Note, as you may ſee,
Into Two Syllabls, Diphthongs parted bee.

3. An Acçent; whiçh is a ſmâll ſtroke drâwn ſloping towards *the* left hand; *thus*, [']. It is plaçed likewise abov words, over *that* Vowel-or-Conſonant whiçh *you* are to Acçent, and Notes ſomtimes a Selah *i.e. the* lifting up, and ſomtimes a cadençy *i. e, the* letting fâll of *the* Voiçe in ſound-

ing of a Sentençe, Word, or Syllabl in a word, according to *th*is following Diſtich,

*Th*is *Note doth giv direction to âll men,*
When Voiçe muſt be lift up, when fâll agen.

1. Acçent in a Sentençe is ēi*th*er 1ſt to obſerv a Selah *i. e.* a lifting up of *th*e Voiçe before an Eroteſis-or-Interrogátion, or in a word *th*at bēars ſom Emphaſis. Or elſ

2. It is to obſerv a cadençy *i. e.* a letting fâll of *th*e Voiçe, ēi*th*er in *th*e laſt word before a Period, of whiçh ſomthing hav been âlready ſaid; or elſ in a Clâus included within a Parentheſis, of whiçh more in its proper plaçe.

2. Acçent in a Syllabl in Words of many Syllabls, is moſt commonly on a vowel in the Third Syllabl from *th*e laſt.

Exampls.

In-du-ſtry; to-ler-á-ti-on. &c.

Words ending in *a-ry*, hav *th*e Acçent on *th*e 1ſt Syllabl.

Exampls.

ár-bi-tra-ry. án-ni-ver-ſa-ry.

Words *th*at hav more Conſonants *th*an one in *th*e laſt Syllabl ſav one, hav commonly *th*e Acçent on *th*at Syllabl.

Exampls.

e-tér-nâl. tranſ-çén-dent. But not in *éx-çel-lent.* &c.

Words ending in *ize*, and *ure*, and ſuçh as hav *ei* in *th*e laſt Syllabl, hav *th*eir Acçent on *th*e laſt Syllabl.

Exampls.

1. *in* ize, *e-ter-níze. tem-po-ríze.* &c.
2. *in* ure, *in-úre. en dúre.* &c.
3. ei, *re-çéiv. in-ter-féir.* &c.

Some-

Sometimes *the* ſame word doth vary its Acçent; *Viz.* *Nouns, and Verbs.*

Exampls of Nouns, and Verbs varying *their* Acçents.

Nouns	*Verbs.*	*Nouns*	*Verbs*
ábſent	*to abſént*	a cóntract	*to contráct*
an ácçent	*to acçént*	a cónvoy	*to convóy*
a çement	*to çemént*	a déſert	*to deſért*
a cóllect	*to colléct*	an éxtract	*to extráct*
a cómpound	*to compóund*	fréquent	*to frequént*
a cónduct	*to condúct*	an íncenſe	*to inçénſe*
a cónvert	*to convért*	an óbject	*to objéct*
an óverthrow	*to overthrów*	a réfuſe	*to refúſe*
a prémiſs	*to premiſe*	a rébell	*to rebéll*
a préſent	*to preſént*	a ſúrvey	*to ſurvéy*
a récord	*to recórd*	a tórment	*to torménr*

Húmane before a Subſtantive. Exampl, *Húmane-Learning*. But humáne after a Subſtantive, as for Exampl, Chriſt had Two Natures, *the* one Divine, and *the* o*ther* *Humáne*.

In âll whiçh Exampls of Nouns, and Verbs, *you* may obſerv, *that the* Nouns hav *their* Acçents on *the* firſt Syllabl, and *the* Verbs on *the* laſt.

4, An Hyphen, whiçh is a Note of continüation; *viz.* a littl ſtrait Line; *thus*, [-] or Two littl ſtrait Lines *thus*; [=]. It is used, and ought to be used, and plaçed,

1. In words; *Viz*, when a Line will not contain *the* whole word without it be made longer *than the* reſt, whiçh is not conveniënt: And *therefore* when it is like to be *thus*, *you* muſt part *the* word into Two Lines concluding *the* former Line with One, Two, or more Syllabls, and *the* remaining part of *the* word muſt begin *the* next Line, having plaçed *the* Hyphen at *the* end of a full Syllabl, whiçh *you* muſt âlways be carefull to do, and

never to part *the* Letters of a Syllabl at *the* end of a Line, with *the* Hyphen; whiçh being a Note of continüation refers *you* to *the* next Line for part of *the* word, whether, One, Two or more Syllabls, if *the* former Line cannot contain *them* as aforeſaid.

Exampl.

Rom. 5. 12. Therefore being juſtified by faith, we hab pēaçe with God, thrō our Lord Jesus Christ: By whom *alſo* we habacçeſs by faith into *this* graçe wherein we ſtand, and *rejoyçe* in hope of *the* glory of God.

If the word juſtified muſt hav been parted, it might hav been parted *thus* ——————————juſtified, or *thus*——————————juſtified, or *thus*——————————juſti-fied, or *thus*——————————juſti-fi-ed, or thus——————————juſtified, according as *the* former Line will receiv one, or more Syllabls, without being made longer *than the other* Lines, and in like manner in words of fewer-or-more Syllabls.

2. An Hyphen is plaçed ſomtimes between words; *viz.* when Two Simpl-or-Primitiv words (*i. e.* ſuçh words as we ſomtimes Rēad apart, and by *themſelvs*) are (by way of elegançy, as it were) joined-or-united; *they* are always to be united-or-joined *together*, with *this* Note of continüation cālled an Hyphen.

Examplſ.

Self-lov, for *the* lov of ones ſelf. *Self-deçēit*, for deçēiving ones ſelf.

When words are parted i'th end of a Line,
And when united; this Note's for a Signe.

3. An Ecthlipſis; *Viz*, A long ſtrait Line-or-Eclipſis; *thus*, —— It is used in Engliſh to ſignify *the* cū ting off, or thruſting out of one Word, or ſom Words; ſomtimes, in *the* beginning of a Verſ.

Ex-

Exampl.

——————— Princes are not wise,
Who sleep themselves, and trust their Servants Eys.

Somtimes in *the* end of a Vers.

Exampl.

——————*When Vice coms to its height*
And its full Epha, then *its very weight*
will ruinate it ——————

Somtimes it is likewise used in *the* beginning, and somtimes in *the* end of a line in Prose, which you will find in som Books if you carefully observ it.

This Note, which we Eclipsis use to câll,
Doth clearly signify unto us âll,
The cutting off one Word, and somtimes more,
Plac'd at beginning of the Line, therefore,
And somtimes at the end thereof, to shew,
One Word is there thrust out, and somtimes moe.

6. A Părenthesis; which is a Note made of two great Semi-circls, or hâlf Moons; *thus,* ( ). *These* do, and âlways must include, or inclose one, or more words of a perfect Sens in a Sentençe, which may be used, or omitted, and yet *the* Sens remain intire. Which word or words so inclosed within it, ought âlways to be sounded somwhat different from *the* rest, by a cadençy or letting fâll of *the* voiçe a littl, becâus it is but an addition to *that,* whose sens would be perfect, and intire without it.

Exampl.

Rom 7. 1. *Know* ye *not Brethren, (for I spëak to them, that know* the *Lâw) how* that *the Lâw hath dominion over a man, as long, as he liveth?* Thus Rēad, *the* Sens is perfect, and intire. And if you Rēad it again, and lēav out *that* Clâus included-or-inclosed within *the* Părenthesis, *the* Sens will still be perfect, and intire.

Ex-

Exampl.

Know ye not (Brethren) how that the Law hath dominion over a man as long as he liveth? Thus Read *the* Senſ is alſo perfect, and intire. And you may obſerv, *that this* Note is plaçed in a Line, and ſomtimes includes, or incloſes part of a Line, ſomtimes a Line, or Lines, ſomtimes a whole Verſ, and ſomtimes Verſes in *the* Bible. In other Books ſomtimes part of a Line, a whole Line, or Lines.

This Note a Sentençe doth enclose; when we,
Read, or omit the ſame, yet Senſ will be.

7. A Caret-or-Latin çircumflex; *viz*, Two oblique ſtrokes join'd together into one Figure, one of *them* being made towards the Right hand, and *the other* towards *the* left, ſharp on *the* top, and cloſe; broad, and open, at *the* bottom; *thus* [ʌ] ſignifying, it wanteth. *Clavis.*

And its uſe is Two-fold,

1. It is used when a word is, or-words are omitted to be written in the Line, and *therefore* muſt be interlined, *i.e.* written abov *the* Line in which *they* ſhould hav been inſerted; And it is plaçed beneath *the* Line to direct where *that* word-or-words are to be taken in, and Rēad,

Exampl, thine

Prov. 3. 5. Truſt in the Lord, with all ʌ heart, and lēan not to thine own Underſtanding. And *thus* it ought to be, if more *than* one word ſhould be omitted.

When Words left out, are plaçed o're the Line,
Where to be Rēad, this Note is for a Sign.

2. *This* Note is used, to direct that the Vowel [a] muſt be ſounded long-and-broad like a, u, au, when it is plaçed over it, according to the following Diſtich below *the* Exampl,

Ex-

Exampl.

All is not Gold that Glitters: Thy fair paint,
Speaks thee a Cheat, falſe Hypocrite, no Saint.
When o're an [â] *the circumflex you ſee,*
Like â, u, âu, *it muſt pronounced bee.*

8. A Crotchet (in Printing) *the* Mark of a Parenthesis. It is a Note which doth include a Word *that* is opposed to anoth*er* word, and ſignifies Apposition or-putting to. Alſo *the* word or-words enclosed within Crotchets. It is Two Semi-quadrats *thus*, [ ]. And is placed ſomtimes in a Line, more frequently in *the* Margent of ſom-Bibles, where Examples of *their* uſe may be ſeen, whith*er* *you* are refer'd. For Exampls, Three Scriptures are quoted, to which if *you* pleas to turn, and view *the* Margents to each of *them* well, *you* will *there*by be *the* better enabled to underſtand *their* uſe, where ever elſ *you* meet with any.

Exampl. 1.

Gen. 4. 26. This Note in the Margent there, includes-or-incloses only one Word.

Exampl. 2.

Gen. 40: 9. *It includes-or-incloses Words, which is not ſo frequent.*

Exampl. 3.

Acts 25. 6. It alſo includes-or-incloses Words. And it is likewise used in ſom oth*er* Books, as *you* will by Obſervation find.

This Note doth Apposition ſignify,
If on th' *exampls, you but caſt your Ey.*

9. An Aſterisk; ſo called from its Star-like form; *thus* [*]. It is a Note of illuſtration, and is used in *the* Text-and-Margin of ſom Bibles, where it directs to a Paralel Scripture-or-Scriptures.

Exampl. 1.

Deut. 31. 23. The Aſteriſk there plaçed directs and refers you to Joſh. 1. 6. And the Aſteriſk plaçed at Joſh. 1. 6. directs-and refers you back to Deut. 31. 23.

Somtimes *the* Aſteriſk directs-and refers *you* to many Scriptures.

Exampl. 2.

1 Chron. 28. 9. *The Aſteriſk directs-and refers you to many Scriptures, and ſo it doth many times, as you may plainly perc*ē*iv.*

*Th*is Note is likewise used in ſom o*th*er Books, and of what Uſe it is *th*ere, *y*ou will ē*a*sily underſtand.

This Note of Illuſtration then is made
When to what's writt, there might be yet more ſaid.

10. *The* Letters of *the* Alphabet, plaçed in an Alphabeticâl order, both in *the* Text and Margin of ſom Bibles, are of *the* ſame uſe with *the* Aſteriſk; *viz.* To direct-and refer *y*ou to a Paralel Scripture-or-Scriptures, as *y*ou will find by obſervation, without giving *y*ou any Exampls. And in Bibles *th*at hav large Margins, *th*ey are used both in *the* Text, and Margin to direct where *the* Marginâl Notes ought to be Rēad in *th*eir Proper plaçe. *Th*ese âlſo are used in ſom o*th*er Books, and to what end *y*ou will ē*a*sily perçēiv.

When Letters Alphabeticâlly plaçed are,
In Text, and Margin, th*ey do* th*en declare,*
Th*eir Uſe ſomtimes to be* th*e very ſame,*
With Aſteriſk, th*e Note we laſt did name.*
And ſomtimes th*ey do ſignify to âll,*
Where to Rē*ad* th*at, which Margin we do câll.*

11. An Obeliſk; *th*us [†]. *Th*is Note is used in *th*e Text, and Margin of ſom Bibles, and directs-or refers to ano*th*er Reading according to *th*e Hebrew in *th*e Old, and according to *th*e Greek in *th*e New Teſtament. For Ex-

Exampls, *y*ou are referred *thith*er, where many will be found, whiçh *y*ou will do well carefully to obſerv. *Th*is Note is âlſo used in ſom o*th*er Books, whiçh when *y*ou find in Page, and Margin, obſerv well what *th*e uſe of it is *th*ere.

This is a Note âlways referring you,
The Greek-or-Hebrew-Rēading for to view.
The Hebrew Text, Old Teſtament doth ſhew,
The Greek Originâl, The Teſt'ment New.

12. Two Paralel Lines made Perpendicular-or-ſtrait downwards; *th*us [||] *Th*is Note is âlſo used in *th*e Text-and Margin of ſom Bibles, and *th*at both in *th*e Old, and New Teſtament, and directs-or-refers likewiſe to ano*th*er Rēading *th*an what is in *th*e Text.

For Exampls, *y*ou are referred *thith*er, where *y*ou will find many, whiçh *y*ou will do well carefully to Rēad, and obſerv.

*Th*is Note is ſomtimes likewiſe used in ſom o*th*er Books, whiçh when *y*ou find in Page, and Margin, obſerv well what *th*e uſe of it is *th*ere.

By th*is Note âlſo, you referred are*
Unto the *Margin for a Rēading* there.

13. An Index made like a Hand, with One Finger longer *th*an *th*e reſt, pointing at what is more *th*an ordinarily remarkabl; *th*us [☜]. Exampls whereof *y*ou will find in ſom Books, whiçh *y*ou ought to take ſpeçiâl notiçe of, where *y*ou ſee *th*em; and of what *th*ey point unto.

Where

Where the Fore finger of an Hand is made,
It Points at what Remarkable is ſaid.

14. A Note of Citation; *th*us ["]. *Th*is Note is used in ſom Books, when any thing is quoted from ano*th*er Author, as *y*ou will find by obſervation; and it is âlways plaçed in *th*e Margin. Exampls whereof *y*ou will find in ſom Books.

*Th*is *Note is made, when Authors quoted are,*
And doth ſhew forth, what they to us declare.

15. A Section; *th*us, [§]. *Th*is Note is used in ſom Books, whiçh are divided into Chapters, and Sections, and ēaçh Section is Noted in *th*e Margin with *th*e abov-mentioned Note, as *y*ou will often find. And ſom Books are divided into Sections, *th*ough not into Chapters, where every Section is *th*e beginning of a New Head, and ſo noted as aforeſaid, as *y*ou will find by obſervation.

This Note in Margin plaçed where you Read
Doth intimate beginning a New Head.

16. A Pāragraph; *th*us [¶]. A Pilcrow, where *th*e Line brēaks off. *Th*e Subdiviſion of a Section. In ſom Bibles, it is many times (*th*ough not âlways) plaçed before a Verſ, according as *th*e Chapter is divided into parts in *th*e Contents *th*ereof. It is likewise plaçed in *th*e Margin. It is âlſo ſomtimes used in ſom o*th*er Books, and to what end, *y*ou will perçēiv, when *y*ou meet with *th*em.

*Th*is

This Note likewiſe, 'th' Margin plac'd, doth ſhew,
The old Hĕad's ended, and begins a New.
And you will alſo find, when you hav tri'd
Somtimes it doth a Section ſubdivide.

FINIS.

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Poſtſcript.

THere b̄eing Diphthongs, Triphthongs, and Tetarphthongs in the foregōing Trēatis, (thō âll that are afterwards ſet down are not therein, yet) it will be neçeſſary to inform the Rēaders, what ēaçh of theſe are, how they are Nōted, and to what end, whiçh will ſomewhat help them to underſtand how to ſound ēaçh of them in other Books where they are not Nōted at âll.

And 1ſt. conçerning Diphthongs.

A Diphthong is Two Vowels ſounded together.

Theſe are ēither Proper or Improper.

A Proper Diphthong is Two Vowels ſo ſounded together, as that bōth the Vowels keep their ſound. *i. e.* are equâlly or alike ſounded.

Theſe are Five.

Viz. 1. a, i, ai. 2. a, u, au. 3. e, u, eu. 4. o, u, ou. 5. o, i, oi.

Som of theſe are ſomtimes Nōted with a hâlf çircl plāçed over one of the Vowels, ſomtimes with a littl Line over one of them, and ſomtimes the Vowel [â] hath a çircumflex plāçed over it, and then yōu are to ſound ēaçh of them according to the directiōns given you in the Three pages before the Tītle of the Trēatis.

Somtimes they are Nōted with a Dierēſis plāçed over one of the Vowels, and then yoū are to part them into Two Syllabls.

And ſomtimes they are Nōted with a Line drâwn under them, and then yoū are âlways to ſound them together.

But here you are to Note that Three of theſe Five Proper Diphthongs do ſometimes çhange their ſound,

and

and are ſounded as Improper Diphthongs; *Viz.* 1. a-i, like ĕ ſhort. 2. e-u like ū long. 3. o-u like ŏ ſhort, or like ō long, or like ŭ ſhort, or like ū long, or like â-u âu, or like oo. And *the*y being all Nōted (exçept a-i like ĕ ſhort, and ô-u like â u âu) *yo*ū are to ſound ēaçh of *the*m *tha*t are Nōted, according to *the* Directions given *yo*ū in *the* Three Pages before *the* Title of *the* Treatis. For *the* o*the*r Two (eſpecially *the* 1ſt.) *yo*ū are to take ſpeçial obſervatiōn when it ought to be ſo ſounded; and *yo*ū are referred for Exampls to a Book intituled, *A New Spélling Book, or Spelling and Reading Engliſh made eaſie.* Chap. 12. laid in Verſ page 18. and Chap. 17. laid in Words page 30. where *the*re are many Exampls of *the* 1ſt. and one Exampl of *the* 2*d*, whiçh is not ſo neçeſſary to be obſerved as *the* 1ſt.

An Improper Diphthong is Two Vowels ſo ſounded to*geth*er, as *tha*t *the* ſound of one of *the* Vowels is loſt, or *the* ſound of one or both *the* Vowels are çhanged.

The*ſe are Twenty Two.*

Viz. 1. aa. 2. ae. 3. ao. 4. ay. 5. ea. 6. ee. 7. ei. 8. eo. 9. ey. 10. ia. 11. ie. 12. io. 13. oa. 14. oe. 15. oo. 16. oy. 17. ua. 18. ue. 19. ui. 20. uo. 21. uy. 22. ye.

*The*ſe are alſo ſomtimes Nōted with a hâlf çircl, and ſomtimes with a Line plāçed over one of *the* Vowels, as alſo with a Line drawn under *the*m, and *the*n *yo*ū are to ſound *the*m to*geth*er, and according to *the* Directions given *yo*ū in *the* Three Pages at *the* beginning, before *the* Title of *the* Treatis.

And ſomtimes *the*re is a Diëreſis plāçed over one of *the* Vowels, and *the*n *yo*ū are to part *the*m into Two Syllabls.

A Triphthong is Three Vowels ſounded together.

The*ſe are Five.*

Viz. 1. â-w, âw. 2. e-a-ū, like ū long. 3. e-w, ew. 4. i-e-ū,

e-ū, like ū long. 5. o-w, ow. Here Note 1ſt. *that there* is a çircumflex plāçed over *the* [â] in â-w âw, to inform *yoū that* it muſt be ſounded long and brōad like â-u âu, and when [w] follōws *the* [â] *they* muſt be ſounded *together* long, and a littl brōader. 2. *That* e-a-ū hath a Line plāçed over *the* [ū] to inform *yoū that* e-a are quiëſçent or not ſounded, and *the* [u] muſt be ſounded long. 3. *That* i-e-ū hath a Line plāçed over *the* [ū] to inform *yoū*, *that* i-e are quiëſçent or not ſounded, and *the* [ū] muſt be ſounded long. 4. *That* Triphthongs have a Line drāwn under *them* to inform *yoū*, *that they* muſt be ſounded *together*.

And here *yoū* are fur*ther* to Note, *that* Two of *theſe* Triphthongs do çhange *their* ſound; *Viz.* e-w is ſomtimes ſounded like ū long whiçh is not Nōted at âll, and o-w ſomtimes is to be ſounded like ō long, and *then* have (or ſhoūld have) a Line plāçed over *the* [ō].

A Tetarphthong is Four Vowels ſounded together.
Theſe are Four.

Viz. 1. â-w-e âwe. 2. e-w-e ewe. 3. i-e-w like ū long. 4. ō-w-e like ō long. Here Note âlſo, *That there* is a çircumflex plāçed over *the* [â] in â-w-e âwe, to inform *yoū that the* [â] muſt be ſounded long and brōad like â-u âu, and *the* [w] follōwing next to *the* [a] *they* muſt be ſounded *together* long, and a littl brōader. *That* e-w-e is ſomtimes ſounded like ū long, and hath no Note over it.

And *yoū* are fur*ther* to Note *that* Tetarphthongs have a Line drawn under *them*, to inform *yoū*, *that they* muſt be âlways ſounded *together*.

And

And *yo*ū may *y*et fur*th*er Note *th*at in Triphthongs, and Tetarphthongs [w] is accounted Two Vowels according to its name, and *th*at it is always so when it follows a Vowel in *th*e same Syllabl: But when a Vowel follows it in *th*e same Syllabl, or [h] or [r] it is *th*en a Consonant, and *th*en may be more conveniëntly called wee, or wŭ, according to its sound.

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